KODAK CUSTOMER SERVICE PAMPHLET 25¢

A GLOSSARY

OF PHOTOGRAPHIC TERMS

AA-9

This glossary is designed to be a handy reference guide of commonly used photographic terms rather than a thorough photographic dictionary.

Action (M)*	the movement of the subject within the camera's field of view.
Adjustable camera	a camera with manually adjustable distance settings, lens openings, and shutter speeds.
Adjustable-focus lens	a lens that has adjustable distance settings.
Agitation	keeping the developer, stop bath, or fixer in gentle motion while processing film or paper. Agitation helps to speed and achieve even development and prevent spotting or staining.
Angle of view	the portion of a scene that is seen by a camera lens. The width of this wedge-shaped portion is determined by the focal length of the lens. A wide-angle (short-focal-length) lens includes more of the scene, or a wider angle of view, than a normal (normal-focal-length) or telephoto (long-focal-length) lens.
Animation (M)	making inanimate objects appear mobile. You can do this by exposing one or two frames of movie film and then moving the objects slightly and exposing one or two more frames, etc. When the movie is projected, the objects will appear to have moved by themselves.
Aperture	lens opening. The opening in a lens system through which light passes. The size of the aperture is either fixed or adjustable. Lens openings are usually calibrated in *f*-numbers.
Automatic camera	a camera with a built-in exposure meter that automatically adjusts the lens opening, shutter speed, or both, for proper exposure.
Background	the part of the scene that appears behind the principal subject of the picture.
Backlighting	light shining on the subject from the direction opposite the camera, distinguished from frontlighting and sidelighting.
Balance	placement of colors, light and dark masses, or large and small objects in a picture to create harmony and equilibrium.

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*(M) means moviemaking term.

Balance stripe (M)	a magnetic stripe on the opposite edge of the film from the magnetic track. Although the purpose of the stripe is to keep the film level on the reel, some projectors also use it for recording.
Bellows	the folding portion in some cameras that connects the lens to the camera body.
Between-the-lens shutter	a shutter whose blades operate between two elements of the lens.
Blowup	an enlargement; a print that is made larger than the negative or slide.
Bounce lighting	flash or tungsten light bounced off the ceiling or walls to give the effect of natural or available light.
Burning-in	giving additional exposure to part of the image projected on an enlarger easel to make that area of the print darker. This is accomplished after the basic exposure by extending the exposure time to allow additional image-forming light to strike the areas in the print you want to darken while holding back the image-forming light from the rest of the image. Sometimes called printing-in.
Camera angles	various positions of the camera (high, medium, or low; and left, right, or straight-on) with respect to the subject, each giving a different viewpoint or effect.
Candid pictures	unposed pictures, often taken without the subject's knowledge. These usually appear more natural and relaxed than posed pictures.
Cartridge	a lighttight, factory-loaded film container that can be placed in or removed from the camera in daylight.
Clearing agent	a chemical that neutralizes hypo in film or paper, reducing washing time and helping to provide a more stable image.
Close-up	a picture taken with the camera close to the subject.
Close-up lens	a lens attachment placed in front of a camera lens to permit taking pictures at a closer distance than the camera lens alone will allow.
Coated lens	a lens covered with a very thin layer of transparent material that reduces the amount of light reflected by the surface of the lens. A coated lens is faster (transmits more light) than an uncoated lens.

Color balance	the ability of a film to reproduce the colors of a scene. Color films are balanced in manufacture for exposure to light of a certain color quality (i.e., daylight, tungsten, etc). Color balance also refers to the reproduction of colors in color prints, which can be altered during the printing process.
Composition	the arrangement of all elements in a picture: main subject, foreground, background, and supporting subjects.
Condenser enlarger	an enlarger with a sharp, undiffused light that produces high contrast and high definition in a print. Scratches and blemishes in the negative are emphasized.
Contact print	a print made by exposing photographic paper while it is held tightly against the negative. Images in the print will be the same size as those in the negative.
Continuity (M)	the smooth flow of action or events from one shot or sequence to the next.
Contrast	the density range of a negative, print, or slide; the brightness range of a subject or the scene lighting.
Contrast grade	numbers (usually 1—5) and names (soft, medium, hard, extra-hard, and ultrahard) designating the contrast grades available in photographic papers to enable you to get good prints from negatives of different contrasts. Use a low-numbered or soft-contrast paper with a high-contrast negative to get a print that most closely resembles the original scene. Use a high-numbered or an extra-hard paper with a low-contrast negative to get a normal-contrast print.
Contrasty	higher than normal contrast. The range of density in a negative or print is higher than it was in the original scene.
Cropping	printing only part of the image that is in the negative or slide.
Cut (M)	the instantaneous change from one scene to another.
Darkroom	a lighttight area used for processing films and for printing and processing papers; also for loading and unloading film holders and some cameras.
Definition	the impression of clarity of detail perceived by an observer viewing a photograph.

Densitometer	an instrument for measuring the density of an area in a negative or print.
Density	the blackness of an area in a negative or print which determines the amount of light that will pass through it or reflect from it.
Depth of field	the distance range between the nearest and farthest objects that appear in acceptably sharp focus in a photograph. Depth of field depends on the lens opening, the focal length of the lens, and the distance from the lens to the subject.
Depth of focus	the distance range over which the film could be shifted at the film plane inside the camera and still have the subject appear in sharp focus; often misused to mean depth of field.
Developer	a solution used to turn the latent image into a visible image on exposed films or photographic papers.
Developing tank	a lighttight container used for processing film.
Diaphragm	lens opening. A perforated plate or adjustable opening mounted behind or between the elements of a lens used to control the amount of light that reaches the film. Openings are usually calibrated in *f*-numbers.
Diffusing	softening detail in a print with a *diffusion disk* or other material that scatters light.
Diffusion disk	a flat glass with a pattern of lines or concentric rings that breaks up and scatters light from an enlarger lens and softens detail in a print.
Diffusion-condenser enlarger	an enlarger that combines diffuse light with a condenser system, producing more contrast and sharper detail than a diffusion enlarger, but less contrast and blemish emphasis than a condenser enlarger.
Diffusion enlarger	an enlarger that scatters light before it strikes the negative, distributing light evenly on the negative. Detail is not as sharp as with a condenser enlarger; negative blemishes are de-emphasized.
Dodging	holding back the image-forming light from a part of the image projected on an enlarger easel during part of the basic exposure time to make that area of the print lighter.

Double exposure	two pictures taken on one frame of film, or two images printed on one piece of photographic paper.
Double-system sound (M)	the recording of sound and picture on separate strips of film so that they can be synchronized in the editing process.
Easel	a device to hold photographic paper flat during exposure, usually equipped with an adjustable metal mask for framing.
Editing (M)	the process of selecting the shots and sequences that will be included in the final film, their length, and the order in which they will appear. Also, selecting slides for a slide show.
Emulsion	a thin coating of light-sensitive material, usually silver halide in gelatin, in which the image is formed on film and photographic papers.
Emulsion side	the side of the film coated with emulsion. (In contact printing and enlarging, the emulsion side—dull side—of the film should face the emulsion side—shiny side—of the photographic paper.)
Enlargement	a print that is larger than the negative or slide; blowup.
Enlarger	a device consisting of a light source, a negative holder, and a lens, and a means of adjusting these to project an enlarged image from a negative onto a sheet of photographic paper.
Etching	scraping black spots off a print or negative with a special knife.
Existing light	available light. Strictly speaking, existing light covers all natural lighting from moonlight to sunshine. By our definition for photographic purposes, existing light comprises the light that is already on the scene or project and includes room lamps, fluorescent lamps, spotlights, neon signs, candles, daylight through windows, outdoor scenes at twilight or in moonlight, and scenes artificially illuminated after dark.
Exposure	the quantity of light allowed to act on a photographic material; a product of the intensity (controlled by the lens opening) and the duration (controlled by the shutter speed or enlarging time) of light striking the film or paper.

Exposure latitude	the range of camera exposures, from underexposure to overexposure, that will produce acceptable pictures from a specific film.
Exposure meter	an instrument with a light-sensitive cell that measures the light reflected from or falling on a subject; used as an aid to selecting the exposure setting. The same as a light meter.
Exposure setting	the lens opening and shutter speed selected to expose the film.
Fade-in (M)	a motion picture exposure effect whereby an image gradually appears out of a uniformly dark field. The effect can be produced either in the camera or in printing.
Fade-out (M)	a motion picture exposure effect whereby the lightness and contrast of an image gradually decrease until the image disappears into a uniformly dark field. The effect can be produced either in the camera or in printing.
Fast motion (M)	action on the screen that is faster than the action that was photographed. If your camera has a selection of frames per second at which it will operate, you can create this effect by exposing the film at a slower-than-normal rate (for example, at 12 frames per second rather than the normal 18 frames per second) and then projecting the film at the normal rate (18 frames per second).
Ferrotype plate	a chromium-plated or black-enameled sheet of steel or a mirror-plated glass used to dry prints to a high-gloss finish. The procedure is sometimes defined as glazing.
Fill-in light	auxiliary light from a lamp or reflector used to soften or fill in the shadows or dark picture areas caused by the main light source.
Film	a photographic emulsion coated on a flexible transparent plastic base.
Film leader (M)	a length of protective film at the beginning of a roll of unexposed or processed film.
Film speed	the sensitivity of a given film to light, indicated by a number (such as ASA 64); the higher the number, the more sensitive, or faster, the film. **Note:** ASA stands for the American Standards Association, the former name of the American National Standards Institute, Inc., (ANSI) that provides the standards for rating film.

Filter	a colored piece of glass or other transparent material used over the lens to emphasize, eliminate, or change the color or density of the entire scene or certain elements in the scene.
Finder	a viewing device on a camera designed to show the subject area that will be recorded on the film. Also known as *viewfinder* and *projected frame*.
Fixed-focus lens	a lens that has been focused in a fixed position by the manufacturer. The user does not have to adjust the focus of this lens.
Fixing bath	a solution that removes any light-sensitive silver-halide crystals not acted upon by light or developer, leaving a black-and-white negative or print unalterable by further action of light.
Flash	a brief, intense burst of light produced by a flashbulb or an electronic flash unit, usually used where the lighting on the scene is inadequate for picture-taking.
Flashback (M)	a scene or sequence inserted into a movie to reestablish or recall an earlier situation.
Flat	too low in contrast. The range in density in a negative or print is too short.
Flat lighting	lighting that produces very little contrast or modeling on the subject plus a minimum of shadows.
***f*-number**	a number used to indicate the size and light-passing ability of the lens opening on most adjustable cameras. Common *f*-numbers are *f*/2.8, *f*/4, *f*/5.6, *f*/8, *f*/11, *f*/16, and *f*/22. The larger the *f*-number, the smaller the lens opening. In this series, *f*/2.8 is the largest lens opening and *f*/22 is the smallest. These numbers indicate the ratio of the focal length of the lens to the effective diameter of the lens opening. *f*-numbers help you get the right exposure.
Focal length	the distance from the lens to a point behind the lens where light rays are focused when the distance scale is set on infinity. Focal length determines image size at a given lens-to-subject distance.

Focal-plane shutter	an opaque curtain containing a slit that moves directly across in front of the film in a camera and allows image-forming light to strike the film.
Focus	adjustment of the distance setting on a lens to sharply define the subject.
Fogging	darkening or discoloring of a negative or print or lightening or discoloring of a slide caused by (1) exposure to nonimage-forming light to which the photographic material is sensitive, (2) too much handling in air during development, (3) overdevelopment, (4) outdated film or paper, or (5) storage of film or paper in a hot, humid place.
Forced development	increasing the development time of a film to increase its effective speed (raising the ASA number for initial exposure) for low-light situations; push-processing.
Foreground	the area between the camera and the principal subject.
Frame (M)	one individual picture on motion picture film.
Frontlighting	light shining on the subject from the direction of the camera.
Graininess	the sandlike or granular appearance of a negative, print, or slide resulting from the clumping of silver grains during development of the film. Graininess becomes more pronounced with faster films, increased density in the negative, and degree of enlargement.
High contrast	a wide range of density in a print or negative.
Highlights	the brightest areas of a subject and the corresponding areas in a negative, a print, or a slide.
Hyperfocal distance	distance of the nearest object in a scene that is acceptably sharp when the lens is focused on infinity.
Hypo	the name for a fixing bath made from sodium thiosulfate, other chemicals, and water; often used as a synonym for fixing bath.
Latent image	the invisible image left by the action of light on photographic film or paper. The light changes the photosensitive salts to varying degrees depending on the amount of light striking them. When processed, this latent image will become a visible image either in reversed tones (as in a negative) or in positive tones (as in a color slide).

Lens	one or more pieces of optical glass or similar material designed to collect and focus rays of light to form a sharp image on the film, paper, or projection screen.
Lens speed	the largest lens opening (smallest *f*-number) at which a lens can be set. A fast lens transmits more light and has a larger opening than a slow lens.
Lighting	the illumination falling on a subject, particularly the direction or arrangement of the illumination.
Light meter	(See **Exposure meter**.)
Location (M)	the place where you are filming your movie or any part of it.
Long shot	a scene taken from a relatively long distance. The main subject usually appears relatively small in respect to the entire frame size. In movies, a long shot is often used to establish the location and setting.
Magazine	a lighttight metal container that holds either 135 film (cylindrical magazine) or 8 mm and 16 mm film (rectangular magazine). These magazines are factory-loaded and sealed.
Magnetic track (M)	a magnetic-oxide coating on one margin of film used for sound recording. Sound is reproduced from this track when the film is projected. Also called *sound stripe*.
Medium shot	a picture or movie made about halfway between a long and a close-up shot to simulate normal viewing distance.
Movie light (M)	a lighting unit with one or more lamps used to make indoor movies.
Negative	the developed film that contains a reversed-tone image of the original scene.
Negative holder	a device designed to hold the negative in proper position in an enlarger.
Normal lens	a lens that makes the image in a photograph appear in a perspective similar to that of the original scene. A normal lens has a shorter focal length and a wider field of view than a telephoto lens and a longer focal length and narrower field of view than a wide-angle lens.

Ortho	film sensitive to blue and green light.
Overexposure	a condition in which too much light reaches the film, producing a dense negative or a washed-out print or slide.
Panning	moving the camera so that the image of a moving object remains in the same relative position in the viewfinder as you take a picture. (**M**) Also, moving a movie camera in a horizontal or vertical plane while taking movies for a panorama effect. *Panning should be used sparingly.*
Pan (panchromatic, adj)	sensitization of a black-and-white film so that it records all colors in tones of about the same relative brightness as the human eye sees in the original scene.
Panorama	a broad view, usually scenic.
Parallax	at close subject distances, the difference between the field of view seen through the viewfinder and that recorded on the film. This is due to the separation between the viewfinder and the lens. There is no parallax with single-lens reflex cameras, because when you look through the viewfinder, you are viewing the subject through the picture-taking lens.
Perforation(s)	Regularly and accurately spaced holes punched throughout the length of 35 mm film for still cameras and all motion picture film to transport the film through the camera or movie projector.
Planning cards	pieces of paper (for example, 4 x 6-inch index cards) used to plan a movie or a photo story. Each card represents one picture, one shot, or one scene. A rough sketch of the shot and any pertinent information, such as location, camera angle, camera-to-subject distance, and message the shot should convey, can be put on the card.
Plot (M)	the relationship of incidents, situations, and events that forms the basis for your story.
Positive	the opposite of a negative; an image with the same tonal relationships as those in the original scene—for example, a finished print or a slide.
Print	a positive picture, usually on paper, and usually produced from a negative.

Printing box	a device used for contact printing that consists of a lighttight box with an internal light source and a frame to position the negative against the photographic paper in front of the light. It contains an adjustable mask to create a white border on the prints.
Printing frame	a device used for contact printing that holds a negative against the photographic paper. The paper is exposed by light from an external light source.
Printing-in	(See **Burning-in**.)
Processing	a procedure during which exposed photographic film or paper is developed, fixed, and washed to produce either a negative image or a positive image.
Push processing	(See **Forced development**.)
Rangefinder	a device included on many cameras as an aid in focusing.
Reflector	any device used to reflect light onto a subject.
Reflex camera	a camera in which the scene to be photographed is reflected by a mirror onto a glass where it can be focused and composed. In a reflex movie camera or a single-lens reflex (SLR) camera, the scene is viewed through the same lens that takes the picture, thus avoiding parallax. With a twin-lens reflex (TLR) camera, the scene is viewed through the top lens, and the picture is taken through the bottom lens.
Retake (M)	footage retaken at any time after the first filming.
Reticulation	cracking or distorting of the emulsion during processing, usually caused by wide temperature or chemical-activity differences between the solutions.
Retouching	altering a print or negative after development by use of dyes or pencils to alter tones of highlights, shadows, and other details, or to remove blemishes.
Safelight	an enclosed darkroom lamp fitted with a filter to screen out light rays to which film and paper are sensitive.
Scene (M)	one or more shots made of the same subject(s) at the same location at the same time.
Script	a set of written specifications for the production of a film or slide show.

Selective focus	choosing a lens opening that produces a shallow depth of field. Usually this is done to isolate a subject by causing most other elements in the scene to be blurred.
Sequence (M)	a series of shots (or scenes) that relate to each other.
Shot (M)	a single run of the camera.
Shutter	blades, a curtain, a plate, or some other movable cover in a camera which controls the time during which light reaches the film.
Sidelighting	light striking the subject from the side relative to the position of the camera; produces shadows and highlights to create modeling on the subject.
Simple camera	a camera that has few or no adjustments to be made by the picture-taker. Usually, simple cameras have only one size of lens opening and one or two shutter speeds and do not require focusing by the picture-taker.
Single-frame exposure (M)	exposing the movie film one frame at a time. Each shot is a single frame. Single-frame exposure is commonly used for animation.
Single-system sound (M)	the simultaneous recording of sound and picture on the same film during the original shooting.
Slide	a photographic transparency, usually color, mounted for projection.
Slow motion (M)	action on the screen slower than the action that was photographed. If your camera has a selection of frames per second at which it will operate, you can create this effect by exposing the film at a faster-than-normal rate (for example, at 24 or 32 frames per second rather than the normal 18 frames per second) and then projecting the film at the normal rate (18 frames per second).
Soft focus	produced by use of a special lens creating soft outlines where light areas tend to encroach on dark areas.
Soft lighting	lighting that is low or moderate in contrast.
Sound speed (M)	speed at which professionally produced sound movies are generally exposed and projected (24 frames per second).
Splicer (M)	a mechanical device used to join two pieces of film together. A splicer is essential for editing your films.

Spotting	retouching a processed print with a pencil or brush (with water colors or dyes) to eliminate spots left by dust on the negative.
Stain	discolored areas on film or paper, usually caused by contaminated developing solutions or by insufficient fixing, washing, or agitation.
Stop bath	an acid rinse, usually a weak solution of acetic acid, used as a second step when developing black-and-white film or paper. It stops development and makes the hypo last longer.
Telephoto lens	a lens that makes a subject appear larger on film than does a normal lens at the same camera-to-subject distance. A telephoto lens has a longer focal length and narrower field of view than a normal lens.
Thin negative	a negative that is underexposed or underdeveloped (or both). A thin negative appears less dense than a normal negative.
Through-the-lens viewing	viewing a scene to be photographed through the same lens that admits light to the film. Through-the-lens viewing, as in a single-lens reflex (SLR) camera, while focusing and composing a picture, eliminates parallax.
Time exposure	a comparatively long exposure made in terms of seconds or minutes. It is used primarily in night photography.
Time-lapse movie (M)	a movie that shows in a few minutes or a few seconds events that take hours or even days to occur; accomplished by exposing single frames of film at fixed intervals.
Tint	shades of white in a finished print, controlled by the color of the paper, varying from white to buff.
Title	a scene that shows the name of a movie or slide show (usually placed at the beginning) or indicates what is coming next.
Tone	the degree of lightness or darkness in any given area of a print; also referred to as value. Cold tones (bluish) and warm tones (reddish) refer to the color of the image in both black-and-white and color photographs.

Toning	intensifying or changing the tone of a photographic print after processing. Solutions called toners are used to produce various shades of brown and blue.
Transparency	a positive photographic image on film, viewed or projected by transmitted light (light shining through film).
Tripod	a three-legged supporting stand used to hold the camera steady.
Tungsten light	light from regular room lamps and ceiling fixtures, not fluorescent.
Underexposure	a condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print.
Unipod	a one-legged support used to hold the camera steady.
Variable-contrast paper	photographic paper that provides different grades of contrast when exposed through special filters.
Viewfinder	(See **Finder**.)
Vignetting	printing the central area of a picture while shading the edge areas gradually into white.
Wide-angle lens	a lens that has a shorter focal length and a wider field of view (includes more subject area) than a normal lens.
Zoom lens	a lens in which the focal length can be adjusted over a wide range, giving the photographer, in effect, lenses of many focal lengths.
Zoom shot (M)	a shot in which the area of view decreases (or increases) and the relative size of the main subject increases (or decreases) while the shot is being made. This effect is achieved with the use of a zoom lens.

MORE INFORMATION

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